

Canadian  
Pamphlets



QUEEN STREET CHURCH.

GRAND SACRED

CONCERT

BY THE

Metropolitan & Queen St. Choirs

UNDER THE DIRECTION OF

MR. F. H. TORRINGTON.

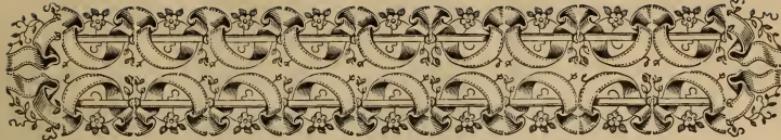
Book of Words,

FRIDAY EVENING, JANUARY 26, 1877.

PRICE, - - - FIVE CENTS.

J. G. WOODLAND, PRINTER, 4 KING STREET, OVER FINCH'S.





## PART I.

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### 1. CHORUS, . . . . . "Nazareth," . . . . . Gounod

Though poor be the chamber, come here and adore;  
Lo! the Lord of heaven hath to mortals given  
Life for evermore!

Shepherds, who folded your flocks beside you,  
Tell what was told by angel-voices near;  
To you this night is born  
He who will guide you through paths of peace  
To living waters clear.

Though poor be the chamber, come here and adore;  
Lo! the Lord of heaven hath to mortals given  
Life for evermore!

Kings from a far land draw near and behold Him,  
Led by the beam whose warning bid ye come;  
Your crowns cast down, with royal robe enfold Him,  
Your King descends to earth from brighter home.

Though poor be the chamber, come here and adore;  
Lo! the Lord of heaven hath to mortals given  
Life for evermore!

Wind, to the cedars proclaim the joyful story,  
Wave of the sea, the tidings bear afar;  
The night is gone! behold in all its glory—  
All broad and bright rises the eternal morning star.

Though poor be the chamber, come here and adore;  
Lo! the Lord of heaven hath to mortals given  
Life for evermore!

THE CHOIRS.

2. ORGAN SOLO, . . . { a. Offertoire, "St. Cecile, . . . . . Batiste  
 b. Traumerie, . . . . . Schumann  
 c. Offertoire in E Flat, . . . . . Wely  
*(As played by Mr. Torrington on the Great Boston Organ.)*

MR. F. H. TORRINGTON.

3. SOLO, . . . "Lord vouchsafe Thy loving kindness" . . . Rossini.

*L*,  
*r*,  
*t*,  
*r*,  
*t*,  
*e*,  
*g*,  
*b*,  
*c*,  
*m*,  
*p*,  
*c*

Lord, vouchsafe Thy loving kindness; hear me  
 In my supplication, and consider my distress.  
 Lo! my spirit fails within me. Oh! regard me with  
 Compassion, and forgive me all my sins.  
 Let Thy promise be my refuge. Oh! be gracious and  
 Redeem me—save me from eternal death.

MR. T. BILTON.

4. ALTO SOLO, . . . . . "But the Lord is mindful  
 of his own,"—ST. PAUL. } Mendelssohn

But the Lord is mindful of his own; He remembers His children. Bow  
 down before Him, ye mighty for the Lord is near us.

MISS WRIGHT. — *new in p - e*

5. SOLO AND CHORUS, . . . "As pants the Hart," . . . . . Spohr

*W. J. he  
 controls  
 my voice  
 constrained*

As pants the hart for cooling streams,  
 When heated in the chase,  
 So pants my soul, O God, for Thee,  
 And Thy refreshing grace.

O God, for Thee, my God, the living God,  
 My thirsty soul doth pine;  
 O! when shall I behold Thy face,  
 Thou Majesty divine?

MRS. JENKING AND CHOIRS. X

6. SOPRANO SOLO, . . . . . "Jerusalem thou that  
 killst."—ST. PAUL. } Mendelssohn

Jerusalem, thou that killst the Prophets—thou that stonest them which  
 are sent unto thee. How often would I have gathered unto me my children,  
 and ye would not,

Miss McGRATH.

7. ORGAN SOLO, . . . { a. "Introduction and Fugue," . . . Beethoven  
 b. "Pilgrim's Song of Hope," . . . Baptiste

MR. F. H. TORRINGTON.

*Special - soft, - tone, - inspiring*

## 8. SOPRANO SOLO, "With Verdure clad," (Creation.) . . Haydn

With verdure clad the fields appear,  
 Delightful to the ravish'd sense ;  
 By flowers sweet and gay  
 Enhanced is the charming sight.  
 Here shoots the healing plant ;  
 With copious fruit the expanded boughs are hung ;  
 In leafy arches twine the shady groves ;  
 O'er lofty hills majestic forests wave.

*me well  
opportunity  
not distinguished but correct.* X Miss McMINN.

## 9. QUARTETTE, . . . . . "God is a Spirit," . . . . . Sterndale Bennet

God is a Spirit: and they that worship Him, must worship Him in spirit and in truth, for the Father seeketh such to worship Him.

Mrs. BRADLEY, Miss CORLETT, Mr. BILTON AND Mr. WARRINGTON.

## HYMN No. 1. Tune Belmont.

(AUDIENCE PLEASE JOIN.)

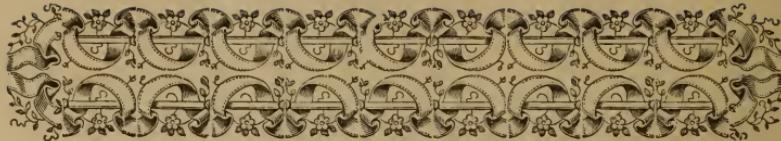
O for a thousand tongues to sing  
 My great Redeemer's praise !  
 The glories of my God and King,  
 The triumphs of His grace.

My gracious Master and my God,  
 Assist me to proclaim,  
 To spread through all the earth abroad  
 The honours of Thy name.

Jesus ! the name that charms our fears,  
 That bids our sorrows cease ;  
 'Tis music in the sinner's ears,  
 'Tis life, and health, and peace.

Hear Him, ye deaf ; his praise, ye dumb  
 Your loosen'd tongues employ ;  
 Ye blind, behold your Saviour come,  
 And leap, ye lame, for joy.

Look unto Him ye nations ; own  
 Your God, ye fallen race ;  
 Look, and be ye saved thro' faith alone,  
 Be justified by grace.



## PART II.

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### 1. SOLO AND CHORUS, "To Thy holy care committed," Rossini

To Thy holy care committed,  
Jesu let me be protected  
On the dreadful judgment day.  
Thro' our lov'd Redeemer's dying,  
Let me fondly still relying,  
For sweet grace and mercy pray.

*sent in  
in choir un  
voice d  
or full - sing* X MRS. CUTHBERT AND CHOIRS.

### 2. ALTO SOLO, . . . "One sweetly solemn thought," . . . Ambrose

One sweetly solemn thought,  
Comes to me o'er and o'er,  
I am nearer home to-day  
Than I've ever been before.

Nearer my Father's house,  
Where the many mansions be,  
Nearer the great white throne—  
Nearer the crystal sea.

Nearer the bounds of life,  
Where we lay our burdens down,  
Nearer leaving the cross—  
Nearer gaining the crown.

But lying darkly between—  
Winding adown thro' the night—  
Is the silent, unknown stream,  
That leads at last to the light.

Father, be near when my feet  
Are slipping o'er the brink,  
For it may be I am near home—  
Nearer now than I think.

MISS CORLETT.

*display good alt voice*

3. SOPRANO SOLO, . . . . . "Judith, . . . . . Concone

Beneath the ramparts of Bethula, Holophernes hath marshalled his infamous hosts. He hath devoted us to their impious fury; and to-morrow the sun shall look down for my country, but will find it no more.

Our God alone can save us  
From foes that would enslave us;  
His arm can aid afford.  
Alas! a God unbending,  
In wrath at our offending,  
Devotes us to the sword.

Look down and pity our condition,  
Grant us Thine aid in our submission;  
Thou see'st, O God! our deep contrition,  
Our heavy woes should mercy claim!  
To save our homes from devastation,  
Life would I give—a free oblation,  
And for the errors of my nation,  
Proudly I'd march to death and shame.

*Miss REID.—Her exceedingly fine voice*

4. CHORUS, . . . . . "With sheathed swords," (Naaman), . . . . . Costa

With sheathed swords and bows unstrung,  
And spears and shields with garlands hung,  
Our mighty men of valour come.  
Our glorious captain of the war,  
Returneth in his brazen car,  
Triumphant to his home.

Our enemies are servants now:  
Beneath the slavish yoke they bow—  
To Syria's mighty king;  
Benhadad's darts in hero's hands,  
Whenever Naaman commands,  
Are plumed from Victory's wing.

The many-voiced crowd  
Exulting, shouteth aloud  
My noble hero's name and worth,  
Maidens advance  
With song and dance,  
And welcome him and all with mirth.

Welcome, Syria's defender!  
Dread of all her enemies  
Unto thee her daughters render  
Praise for thy great victories.  
Hail! Naaman! thy deeds of glory  
When thy noble race is run,  
Shall reanimate the story  
Told by father to the son,  
Hail, Naaman! Hail!

*Mrs. CUTHBERT.*

The Oratorio of "Naaman" was first performed at the Birmingham Festival, Sept. 7th, 1864. Although not so well known as the Composer's

previous work, "Eli," it abounds with passages of great beauty and power. The various incidents are to be found in the 2nd, 4th 5th and 6th chapters of the Second Book of Kings.

The chorus, "With Sheathed Swords,"—a Vocal Triumphal March—is marked by great originality, and is supposed to occur immediately preceding the scriptural narrative. Naaman, Captain of the host of Behadad, II King of Syria, returns from recent victories, and is hailed by Monarch and people with shouts and rejoicing, as, through him, "the Lord had given deliverance to Syria."

Naaman's leprosy and miraculous cure, wrought through the instrumentality of the Prophet Elisha, immediately follows this portion of the Work.

5. BASS SOLO, . . . . . "Through the darkness," . . . . . Rossini

*Thunder*

Through the darkness Thou wilt lead me,  
In thy trouble Thou wilt heed me,  
And from danger set me free.  
Lord! Thy mercy shall restore me,  
And the day-spring shed before me—  
All salvation comes from Thee.

MR. WARRINGTON.

*always splendid,  
a commanding*

6. SOPRANO SOLO, . . . . . "On mighty Pens," (Creation), . . . Haydn

On mighty pens uplifted soars  
The eagle aloft and cleaves the air  
In swiftest flight to the blazing sun.  
His welcome bids to morn the merry lark,  
And cooing calls the tender dove his mate.  
From every bush and grove resounds  
The nightingale's delightful notes;  
No grief affected yet her breast,  
Nor to a mournful tale were tuned  
Her soft enchanting lays.

MRS. BRADLEY.

*Special*

7. ORGAN SOLO, . . . . . (a. Andante, . . . . . Haydn  
b. March Cortege, . . . . . Gounod)

MR. F. H. TORRINGTON.

8. CHORUS, . . . . . "Hallelujah," (Messiah), . . . . . Handel

THE CHOIRS.

9. GOD SAVE THE QUEEN.

God save our Gracious Queen.  
 Long may Victoria reign,  
     God save the Queen.  
 Send her victorious,  
 Happy and glorious,  
 Long to reign over us.  
     God save the Queen.

O Lord our God arise,  
 Scatter her enemies.  
     And make them fall.  
 Confound their politics,  
 frustrate their knavish tricks,  
 On thee our hopes we fix,  
     God save us all.

Thy choicest gifts in store,  
 On her be pleased to pour,  
     Long may she reign.  
 May she defend our laws,  
 And ever give us cause,  
 To sing with heart and voice,  
     God save the Queen.



The Queen Street Organ is from the Celebrated Manufactory of  
S. Warren & Co., Montreal.

## SPECIFICATION.

Compass of Manuel C C to G.....56 Notes.  
" Pedals C C C to F....30 "

### GREAT ORGAN.

1	Double open Diapason.....	Metal ..	44 Notes.....	16 feet
2	Open Diapason.....	Metal ..	56 " ..	8 "
3	Dulciana.....	Metal ..	56 " ..	8 "
4	Clarabella (Stopped Bass). Wood ..	56 " ..	8 "	"
5	Harmonic Flute.....	Metal ..	56 " ..	4 "
6	Principal.....	Metal ..	56 " ..	4 "
7	Twelfth.....	Metal ..	56 " ..	2 $\frac{2}{3}$ "
8	Fifteenth.....	Metal ..	56 " ..	2 "
9	Mixture.....	Metal ..	168 "	"
10	Posaune.....	Metal ..	56 " ..	8 "
11	Orchestral Clarinet.....	Metal ..	44 " ..	8 "

### SWELL ORGAN.

12	Leiblich Geduct.....	Wood ..	56 Notes.....	16 feet
13	Open Diapason.....	Metal ..	56 " ..	8 "
14	Viol di Gamba.....	Metal ..	44 " ..	8 "
15	Stopped Flute.....	Wood ..	56 " ..	8 "
16	Traverse Flute.....	Metal ..	56 " ..	4 "
17	Super Octave.....	Metal ..	56 " ..	2 "
18	Mixture.....	Metal ..	112 "	"
19	Cornopeon.....	Metal ..	56 " ..	8 "
20	Oboe.....	Metal ..	56 " ..	8 "

### PEDAL ORGAN.

21	Double Open.....	Wood ..	30 Notes.....	16 feet
22	Bourdon.....	Wood ..	30 " ..	16 "

### MECHANICAL REGISTERS.

23	Coupler Swell to Great.		26	Bellows Signal.
24	Coupler Swell to Pedal.		27	Octave Coupler.
25	Coupler Great to Pedal.			

- 3 Composition Pedals to Great Organ.
- 2 Composition Pedals to Swell Organs.
- Tremolo to Swell.

Organ Bellows worked by one of Wm. Berry's Montreal  
Water Power Engines.







